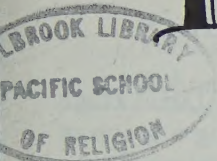


# The Hymn

JULY 1968



## O GLORIOUS DAY, WHEN THOU, THE GOD OF LIGHT

TUNES: FINLANDIA, YORKSHIRE, NORTHUMBRIA

Ernest Edwin Ryden

1. O glorious day, when thou, the God of light,  
Didst bid the shades of night to flee away,  
And in the heavens didst set a beacon bright  
To lead men out of darkness into day:  
O, guide us ever by thy light divine,  
And make our lives to glow with love like thine.
2. O blessed day that brought us hope and life,  
When thou, O Christ, triumphant o'er the grave,  
Didst rise a victor in the awful strife,  
A fallen and a dying world to save:  
O, grant that we may also rise with thee  
In lives of service, love, and purity.
3. Blest day of grace, when from the realms above,  
O promised Comforter, thou didst descend  
To bring the gospel of redeeming love  
To all who humbly at the Cross will bend:  
O, stir and fill us with thy power divine,  
And send us forth as messengers of thine.
4. Thrice holy day! Grant that we ne'er may cease  
To heed its call to seek thy face, O God,  
To plead thy grace, to know thy joy and peace,  
To mark the path in which our Saviour trod,  
And, with thy saints and all the heavenly host,  
To praise thee, Father, Son and Holy Ghost. Amen.

## A Search for New Hymn Tunes

A COMMITTEE of church musicians headed by Dr. David Hugh Jones of Princeton Theological Seminary, is seeking a group of new hymn tunes "which reflect modern development in musical composition" for hymns. This is a project of the Hymn Society of America, and is open to all composers—experienced or less experienced. It is hoped to enlist the cooperation of composers and musicians in the colleges and seminaries, and other professional musicians.

While the committee will consider tunes submitted for any hymns—old or new—suitable for modern church use, it is especially seeking new tunes for the new hymns recently published by the Hymn Society of America. The most recent of these publications include:

Twelve New Lord's Day Hymns (1968)

Fifteen New Bible Hymns (1966)

Ten New Hymns on the Ministry (1966)

Twelve New Hymns for Children (1965)

Seven New Social Welfare Hymns (1961)

Thirteen New Marriage and Family Life Hymns (1961)

Ten New Stewardship Hymns (1961)

Copies of these groups of hymns may be obtained by composers from the Hymn Society of America at 20 cents per booklet. There is also available "My God Is There, Controlling" and 64 other hymns by William W. Reid (1965) (price \$1 per vol.) for which new tunes are desired. Earlier groups of new hymn texts needing new tunes can be found in the Society's catalogue.

The deadline for receipt of new musical compositions is December 31, 1968. They should be sent to Dr. David Hugh Jones, care of the Hymn Society of America, 475 Riverside Drive, New York, New York 10027.

New tunes for the contest should not have been published previously, or used in any public performance other than in a local church service.

Composers are advised to keep copies of these tunes, since the Society cannot be responsible for their return.

Hymn tunes accepted for publication by the Hymn Society of America will be copyrighted by the Society unless other previous arrangements have been made with the composer.

# The Hymn

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## New Hymns on the Mission of the Church

THE Hymn Society of America is seeking a group of new hymns on the theme, "The Mission of the Church." This is a subject much in the minds of church leaders and people today, but one that finds relatively little expression in our hymnals.

The theme may also be defined as "the purpose of the Church." Why did Christ found the Church? What is its work? What are its goals in the hearts, minds, and actions of men? These are some of the basic considerations of "mission." The theme is broader than the time-honored term "missions," both home and foreign, though it includes that also. It covers also the purposes of church membership, of evangelism, of worship, of Christian education; and what is meant by "the renewal of the Church."

The immediate concern is with the *words* of new hymns. (Words selected may later be submitted to composers for suitable new tunes.) The new texts should (usually) be written in meters to be found in the standard hymnals of the churches, and the writer may suggest a familiar tune for his words.

New hymns should be sent to the Hymn Society of America, Room 242, at 475 Riverside Drive, New York, N.Y. 10027. The deadline for the receipt of texts is December 31, 1968. A committee of the Society will then select what it considers the best, and a group—if deemed of suitable merit—will be published.

Authors are urged to retain copies of their manuscripts as the Society cannot promise to return submitted material.

The texts submitted should not have been published previously, nor used on an occasion other than a local church service.

More than one text may be submitted by an author.

Hymns selected for publication will be copyrighted by the Society unless other arrangements have been made previously with the author.

# Give to the Lord, as He has Blest Thee

James Boeringer

GORE 9.8.9.8.8.8.

James Boeringer, 1966

1. 2. 3. Give to the Lord, as he has blest thee,

1. E - ven when  
2. Kept thee and  
3. He pours forth

Ped.

he seems far a - way, Know that his love has e'er pos -  
guid - ed from thy birth; Look to the day when death will  
boun - ties rich and full; Let all thy self - ish aims con -

ses'd thee, Shel - ters and feeds thee ev - 'ry day, Heav - en and  
wrest thee From all thy treas - ures here on earth, God hath rich  
fess'd be; Gain not the world and lose thy soul! Put all thou

earth are God's a - lone:— Wilt thou hold back from  
gifts for thee a - bove;— Give of thy sub - stance  
hast in God's own hand,— In trust o - bey - ing

1. 2. 3.  
him his own? A - men.  
now in love.  
his com - mands.

## New Hymns for Episcopalians

THE Joint Commission on Church Music of the Episcopal Church is concerned with updating archaic material in "Hymnal 1940," and searching out new texts and tunes appropriate to the Church in the contemporary world. The Commission will serve as a repository for any new material which may be submitted.

While it is not as yet planned to revise "Hymnal 1940" or issue an altogether new Hymnal, the Commission is seeking to fill obvious gaps which exist in the present official Hymnal of the Church. Such gaps exist notably in the areas of offertory hymns; seasonal hymns, (especially Palm Sunday, Easter and Whitsuntide); Baptism; forgiveness, and hymns related to the parables.

In all, the metaphors and references of the "Hymnal 1940" texts are more consonant with a rural civilization than with a contemporary urban culture. It is hoped that new hymn texts and tunes will speak and sing to current conditions of life.

The Joint Commission emphasizes its hope that the next major hymnal publication in this country will be an ecumenical publication. The Commission has been in touch with ten other denominations and all have agreed to this proposal.

The Commission proposes to publish a Hymnal Supplement of the best material submitted in time for the next General Convention.

New texts and tunes should be sent to Dr. Lee H. Bristol, Jr., 210 Mercer Street, Princeton, New Jersey 08540.

The present membership of the Commission is as follows: Bishop Rusak of California, Bishop Murray of Alabama. Presbyters: Eric Greenwood of Tennessee, Norman Mealy of California, William Schmidgall of Massachusetts, Frederic Williams of Indiana. Laymen: Ronald Arnatt of Missouri, Lee H. Bristol, Jr., of New Jersey, Peter Hallock of Olympia, James Sims of New York, Leo Sowerby of Washington, D.C., Jack Noble White of Alabama.



# Ecumenism and Hymnody

J. VINCENT HIGGINSON

**H**YMNODY is one area of church music which, above all others, illustrates the potentialities of the use of music as an ecumenical factor. While most of the non-Catholic churches have adopted the practices inherent in the doctrine of the Lutheran Church as to vital congregational participation in worship through the singing of the hymns, the Catholic Church has not emphasized this characteristic feature of liturgical music to the same degree, although the flowering of Christian music, which began with the sixteenth century and continued through the seventeenth, added immeasurably to the treasury of church music and placed all Christians of succeeding ages in its debt. Long before the progress of the present ecumenical movement, instituted by Pope John XXIII, there were many cross currents in both texts and tunes in the traditions of both Catholic and non-Catholic hymnody, although for obvious doctrinal reasons the use of common tunes far outnumbers those of common texts. Familiar examples of tunes used by both groups would include such hymns as *Adeste Fideles*, Webbe's *O Salutaris* (Malcombe) and Ett's *Tantum Ergo* (Oriel) from Catholic sources while *O esca viatorum* (Innsbruck), *O Sacred Head* (Passion Chorale) and *Jesus Christ is Risen Today* (Easter Hymn) come to us from non-Catholic sources. And it is fair to assume that in a number of other instances both Catholics and non-Catholics used tunes by English church composers of the Victorian era.

In the development of hymnody there have been periods of great travail in both traditions, especially in the efforts to raise standards in the choice of hymns as well as in the methods of encouraging congregational participation in singing. Aside from the Lutherans, who have followed the impetus of Martin Luther's thought on the special significance of this phase of liturgical worship, the Protestants have experienced many dramatic changes from psalmody to hymnody as the result of long periods of struggle between the clerical advocates of these different means of praising God. Catholics, on the other hand, had limited their use of hymns largely to those of a devotional character until the recent dramatic change in emphasis following the Vatican Council II's decrees as to the status of church music in general. Just how striking these changes are becomes evident by a comparison of the older Catholic hymnals issued before the late 1950's and those currently being published. Obviously, of course, all changes in both Catholic and non-Catholic traditions of hymnody have been made in the hope

of increasing congregational participation. But, while the Protestant groups have generally maintained the choir as a sustaining and leading factor in such participation, unfortunately in some Catholic parishes its role has been diminished, and even abolished, in over-zealous attempts to emphasize the importance of congregational singing.

Hymnody today, particularly in Catholic circles, is faced with a new menace—jazz Masses as well as the so-called folk Masses and hymns with accompanying guitars. Devotees plead and reason for their use since they attract the youthful generation: somehow this original area has been enlarged to include youths that never grow old. Catholic congregational singing has not been a pronounced success for the changeover has been too rapid and too poorly planned. Yet the situation is not so desperate as to call for the use of guitars and contemporary secular idioms as the only means of salvation.

True, youth has been conditioned by the nearly endless blare of popular songs on radio and television as well as by their own record collections. The substitution of the guitar, an accompanying instrument, for the organ, a leading voice of great power, has in many instances resulted in the use of already known secular melodies with substituted texts that are often, literally, doggerel. If new melodies have to be learned, why do they have to be those of amateur musicians who pride themselves on little or no musical background? Is it wrong to learn a good hymn melody?

Catholic musicians have long deplored the use of many poor hymn texts and melodies. But poor as they might have been, they had a sense of musical form and expression and were written by people with some musical training. There is a feeling among those of a more optimistic nature that, as is the case of popular songs that have a short life, this "popular hymnody" will soon die a similar death. In a sense they may be right: the all-popular hymn tunes of an earlier era, *Good Night sweet Jesus*, and *Our Lady of Fatima* have fallen by the wayside and *Mother dear . . .* has been disowned by a society that was one of its strongest advocates.

Fortunately, the upholding of high musical standards by both Catholic and non-Catholic hymnal editors will certainly prove a deterrent to this tide of change in an era of the guitar. A few years ago, when Catholics were faced with new directions in hymnody, they went to the readily-at-hand non-Catholic hymnals for a quick source of material. In their haste, they may not have realized the magnitude of hymns, and particularly hymn tunes, available, but further thorough and more careful perusal showed what a wealth of selected material was available in the many strains of hymnody, including English com-



posers, French Psalter tunes, French Breviary tunes, Catholic sources and the chorales. In regard to the chorales, it is well to note that the famous translator Catherine Winkworth selected her texts from a collection of some two hundred hymns that had already been screened from two thousand.

Observation also yields a few basic points that Catholic editors could fruitfully adopt. These included the noting of hymn meters and providing specific names for tunes. In a great many instances common to the leading hymnals, there were also furnished combined tables to act as a ready index of the meters and tune names in order to serve as helpful guides for further hymnic needs. Catholic hymnals, unfortunately, have paid little attention to this practical side of hymnal editing, but it is encouraging to note that some recent publications, at least as far as meters are concerned, are adapting them to their advantage.

Hymnody is not a static entity. New approaches and needs call for new hymns and tunes suitable to their expression. Church music societies and their publications can offer the opportunity for making these available. The combination of such forces could furnish a potent voice for progress. The nineteenth century has provided many of our finest hymns; would that coming generations could look back on the twentieth century with as great an interest and satisfaction!

## Hymns for the Troops

SCOTT WESTERMAN

**A**N attractive and unique channel of service is open to all who love good hymns and who believe in their effective use not only in peace but in time of war. I refer to the TAPES FOR TROOPS program which presents a great opportunity with our involvement in the Vietnam conflict.

About a year and a half ago the Tapes for Troops project was inaugurated for the express purpose of furnishing wholesome and inspirational entertainment for troops during the times when the men are pulled back from combat for a period of rest. Hundreds of men have purchased portable tape-recorders from the Post Exchanges. These can be used in the isolated areas which the U.S.O. cannot reach. We are told that recorders are more popular than cameras and furnish an intimate contact not only with folks back home who send taped letters but also present an opportunity to furnish small or large tapes of music, excerpts from worship services, from radio or television programs, and the fine offerings of instrumental and choral groups.

*(Please turn to Page 80)*

## Percy Dearmer: 20th Century Hymnologist

REV. DR. ERIK R. ROUTLEY

IN compiling the *English Hymnal*, Percy Dearmer very clearly had the 1889 *Hymn A & M* open before him. That was by far the most-used hymn book in the Church of England. Having just finished writing his *Parson's Handbook* (which our own joint-Chairman has recently prepared for its latest edition), he saw in *A & M* many of the values which in the opening pages of that work he had attacked with passionate violence. The same tawdry meretriciousness which he hated in over-confident Victorian architecture and furnishings he found in the words and music of *A & M*. And yet in some ways *E.H.* is a more conservative answer to *A & M* than a casual historical glance might lead you to suppose. If you lay the two books side-by-side (the 1889 *A & M* being to all intents and purposes nos. 1 to 638 in the still current 'standard' edition) you see, in his treatment of it, what were the parts which he specially set himself to revise. This 1889 *A & M* falls (you might want to say unkindly, falls apart) into four distinct sections, of roughly equal length: the first 159 hymns are liturgical: the next 149 are 'General'; the next 165 are seasonal: the last 165 are the 'First Supplement'. If you call them Books I, II, III and IV, you find that Dearmer used 75 per cent of Book I, 71 per cent of Book II, 52 per cent of Book III, and exactly one-third of Book IV. Those figures include the office-hymns which he retranslated, and one or two other hymns which he included in very different versions. From this it is obvious that Dearmer had, in 1905, a great respect for the folk-hymnody of the Church of England—the hymns which were already current by 1875: but that in the matter of sacraments, rites and seasons he looked for a much higher standard: and that he, like all editors after him, regarded the First Supplement as largely a dead loss. (The only point of interest about the First Supplement is when it arouses the reader to wonder how on earth the editors of the 1875 book managed to omit 'Love divine' and 'Ye holy angels bright').

How much did Dearmer know about the 1904 revision of *A & M*? What he knew, if anything, he appears to have had little use for. In

*This is part of a paper on Percy Dearmer delivered before the Hymn Society of Great Britain and Ireland in London by Dr. Routley, noted hymnic authority, and editor of the Society's Bulletin.*

the 'General' section of the 1904 edition there are 199 hymns; of these thirty are new to *A & M*, and only four of these appear in *EH*, one of these being 'Ein' feste Burg', which Dearmer used in a different translation. (The other three are 'O Thou who camest from above', 'For the beauty of the earth'—again appearing in a different version in *EH*, and 'Son of God, eternal Saviour'.) *A & M* in 1904 backed all the losers: *EH* backed all the winners, or an extraordinarily large number of them. For a book that is now sixty-one years old, the survival-power of *EH* is staggering.

Of course, it is a good idea to get your book banned by some bishops if you wish to increase its sales. The incident of 1907 when the book was forbidden in two dioceses (and when the publishers replied by producing that collector's piece—the 1907 edition with five hymns omitted and the resulting gaps closed with deadpan typographical cunning) cannot have hindered its ultimate prosperity. But here was a man who managed at the same time to prise hymnody loose from the tradition of in-group vernacular and to rear that hymn book through a perilous childhood into a very healthy maturity.

Healthy? Why, yes: and vigorous, and fresh. There are still hymns in *EH* which nobody who does not use it can sing, and which are magnificent. Not many—after the cheerful plundering in which all editors after about 1920 engaged: but hearing 'Dost thou truly seek renown?' again recently [97], I was astonished that no other editor has made use of it. I was even more astonished at the thought that Dearmer himself dropped it when he went on to *Songs of Praise*.

No: it was, as we all know, not in its new material that *EH* broke the most significant new ground. It gave us 'Ye watchers and ye holy ones' [519], of course, and two, anyhow) immortal tunes of V-W's, plus that tune to 'Ye watchers' which is virtually V-W's composition as most of us know it. It gave us two or three Dearmer hymns which have lasted and become popular currency. It was rather in what it brought into currency from the existing treasury that it made hymn-singing history. It set 'City of God' to RICHMOND and 'City of God' became popular within a few years. Horder had set 'City of God' to BRISTOL. It set 'Thy kingdom come: on bended knee' to IRISH. Horder had set it to ST BERNARD. It found a tune for 'Come down, O love divine'. And so on, and so on.

But even if Horder had found a Vaughan Williams he would not have produced an ENGLISH HYMNAL. Behind all this there was Dearmer's incandescent passion for liturgy as a function of beauty and reason. If we must be liturgical, he said, let us for heaven's sake do things properly. Liturgical cults can, as nobody knew better than he, be a form of spiritual self-indulgence; half-baked liturgical notions produce—well



they produce the 1889 edition of *Hymns A & M*, which with its half-recognizable office-hymns dotted about the Lent section is a capital example of how not to attempt liturgy. Dearmer firmly distinguishes between the singing of office hymns and the singing of 'City of God' and 'When I survey the wondrous cross' as two quite different kinds of activity, appropriate to two quite different forms of religious act. He was profoundly rational as well as profoundly æsthetic. Also quite evidently he was a first-class literary politician: he knew, as it turned out, just how much (taking the long view) the catholic tradition in the Church of England wanted, and how much it could stand.

He was, thank goodness, human enough to make misjudgments. So was V-W. The pedants of the Hymn Society have pointed these out—and they remember what V-W said about them! *EH* remains a monument—and more than a monument—a still vital book of congregational praise. It is by far the *doyen* of current hymnals, so far as its words go, and until we get into the 1960s I defy anybody to prove that any later book achieved its editors' aims more fully and more acceptably than this book did, and still does.

Now let us move on to *Songs of Praise*. The edition of 1925 is now something of a curiosity. I hazard the guess that the last church to use it in regular worship was the University Church of St Mary at Oxford, which exchanged it for the *BBC Hymn Book* in 1952. It was quickly superseded by the enlarged edition of 1931, which those who used *Songs of Praise* at all used with enthusiasm.

To be brief about the bibliographical side of this: *Songs of Praise* may be described as the most influential non-hymn-book that we have had in Britain. It left the word 'Hymn' out of its title quite deliberately. It was a book of songs for Christians to sing, and especially for young Christians. Where *English Hymnal* preserved the vernacular of liturgy (and so kept alive some saints' day hymns that qualify for the 'Stuffed Owl'), *Songs of Praise* was one hundred per cent non-vernacular. It was an answer to the new mood of doubt and exploration which had now very largely superseded the old orthodoxies. History moved too quickly, or too slowly, for Dearmer just here. If he hoped that the churches would use it in large numbers, he was disappointed of his hope. It spoke the language of Archbishop Temple to a large extent: but although he became an archbishop, not many spoke that language in his time, and those who did tended to speak it ill. Neo-orthodoxy overtook the churches, anglican and dissenting. *EH* continued to be the one single book which served the liturgically serious: *SP* was no use whatever to the new and growing cohorts of the evangelicals.

The really odd thing about the history of *SP* is this: that while it had moderate success in the schools, its small derivatives, under the

astute guidance of Canon Briggs, had an enormous popularity and reached astronomical figures in sales. Briggs had next to nothing in common with Dearmer. He was a hard-headed educationist with a very strong evangelical streak. Briggs's books—dozens of them, organized and edited for county education authorities—are hymn books, not song books. In them there is no extravagance, no eccentricity. They are what we are now taught to call 'square' all the way, but they all go back to *Songs of Praise for Boys and Girls*, Briggs's first school book, which borrowed the title from Dearmer, and began the process of fitting Dearmer into the pattern of orthodox R.I. All these books referred to *SP* for their music, rarely varying on the Dearmer and Vaughan Williams choices of tunes. They varied on Dearmer's words only in their greater attention to Charles Wesley and their rigid exclusion of anything which Bernard Manning would not have cautiously approved.

But *Songs of Praise* is nearer than anything to a hymn book of what we now call the New Theology. I hasten to say that I do not mean by 'New Theology' the teutonic and anti-poetic profundities of Bultmann and Tillich, nor yet the unique evangelical modernism of Bonhoeffer. I mean the other movement which the Bishop of Woolwich liberated: the movement away from in-group vernaculars. Yes, I know we have said that Dearmer moved away from in-group vernaculars in 1906. Well, the Bishop of Woolwich was not created *ex nihilo*, and neither was his theology. All that has happened is that from underneath a neo-orthodoxy which was largely based on a misunderstanding of Barth, and resulted in an over-calvinistic flight from the realities of the present, all the pent-up energies of technological and scientific unrest have erupted again since 1963. But they were there before. Of course they were. And to a large extent it was this that had engaged Dearmer's attention. *Songs of Praise* is a manual of what Dr. Vidler calls 'holy worldliness'. Hence all the hymns about nature, including grasshoppers and woodlice. Hence this, which appeared in 1925 but was felt to be too strong meat for 1931:

Spinks and ouzels sing sublimely,  
 'We too have a Saviour born';  
 whiter blossoms burst untimely  
 on the blest Mosaic thorn. [1925/327]

That, by the way, is Christopher Smart, and who is it that has most memorably directed our attention to Smart's poetry recently? Benjamin Britten in 1943 with his 'Rejoice in the Lamb': but Dearmer has five extracts from Smart in 1925.

In that 1925 book there were 449 hymns plus 21 doxologies. Not

counting the 21, we find that 292 of the 449 were in *EH*. In the 1931 book there are 703 hymns, but the contribution from *EH* falls to 278. He changed his mind, in the larger book, about two hymns that had been in the 1889 *A & M*: 'Shepherd divine' [118] and 'Jesu, thou Joy of loving hearts' [549]. Otherwise he kept his list of proscribed material from the old tradition unchanged. Among hymns which he never used, but on which most later editors have disagreed with him, are 'O Love, how deep, how broad, how high', 'Thou art the Way', 'Come gracious Spirit, heavenly Dove' and 'Praise the Lord: his glories show'.

The distinguishing mark of the 1925 book is the great freedom with which it pursues *EH*'s policy of drawing on the older English poets: Henry Vaughan, for example, and Traherne. *EH* had a piece of John Donne which was left out in 1925 but restored in 1931. *SP* (1925) added one more George Herbert—'Come, my Way' [221]. It is the 1931 book that draws most freely on contemporary literature: and its drawings are generous indeed. Dearmer himself contributed (if I rightly interpret the various patterns of initials behind which he sometimes hid) sixty-two pieces, apart from translations. Some of his new hymns were hack work; some have been rightly welcomed: quite a number have received less honour than was their due—one of these I think is the excellent hymn for Whit-Sunday written for the 1931 book to replace Keble's famous one which he retained in 1925—'When Christ had shown God's dawning reign' [1931—185]. Many pieces come out as anthems rather than hymns, largely because their metres are wayward and their musical settings complex. One of the most felicitous is, in my judgment, 'I would choose to be a doorkeeper', some verses of which I find irresistible on a certain kind of funeral or memorial occasion:

They come with shining faces  
to the house of the Lord,  
the broken hearts and weary  
that life has racked and scored;  
they come hurrying and singing  
to sit down at his board,  
they are young and they are joyful  
in the house of the Lord.

Martin Shaw's setting of that piece in 1931, replacing a rather gaunt and craggy one by Heathcote Statham in 1925, is a very good example of Shaw's gift for handling intractable lyrics in a simple way.

The tendency was all away from evangelical language. Dearmer came more and more, we are told, to dislike the image of the 'blood' of Christ, Cowper's 'fountain' is in *EH*, but it did not stand a chance for *SP*. The tremendous, overpowering language of 'Lo, he comes' in



*EH* and in 1925 is modified and rounded off to some extent in 1931 [cf. *EH* 7 and 1925-43 with 1931-65]. The expansive images of an almost humanist faith appealed to him far more—as in such hymns as Whittier's 'When on my day of life the night is falling' [398/697]; and the social passion of Studdert Kennedy he found irresistible [399/698]. (What a great hymn might Studdert Kennedy's wheels and engines have produced had he resisted that last line—'God in a workman's jacket as before'!)

I will here be content with three remarks about *Songs of Praise*.

1. In the first place it is interesting, I think, to see how Dearmer's mind moved between 1925 and 1931. We can now see the 1925 book as a pilot book, on whose progress Dearmer was able to judge the line he should take with the enlarged edition.

Anyone who examines the two editions will find that Dearmer, in preparing the enlarged book, was anxious to provide much more amply for the longer church seasons (Epiphany, Lent and Easter) than he had done in his first one: that he withdrew to a certain extent from his principle of keeping as little as possible in the seasonal sections and putting as much as possible into the 'General' section; (his 'General' section in 1925 is 30 hymns longer than that in *EH* although the total book is nearly 200 shorter): and that he drew much more on the writings of contemporaries, and on his own, in the new book. It seems that he was persuaded that the new book *would* be used in churches; but not that it would be used by churches that required a liturgical office-hymn system. That is to say, he was sure that there were enough churches which wanted a forward-looking hymn book, with a considerable emphasis on carols and a very decided emphasis on modern literature, to make his new book a success.

2. I do not think I need spend much time here on an assessment of Dearmer as an author. The best way to judge him is to sing him. It goes without saying that he was a very skilful writer of lyrics. There are a number of very good Dearmer hymns—more than have entered into the general currency. I note that the *Church Hymnary* (1927) picked up one of his hymns, and one translation: that *Congregational Praise* has two hymns and four translations; that the *Baptist Hymn Book* has the same figures (not the same hymns); the *Methodist Hymn Book* has three original hymns, the *BBC Hymn Book*, two, *Hymns for Church and School*, two originals and three translations. Although these modest figures cover ten or twelve different hymns, it is clear that as an author Dearmer has had little ecumenical impact. 'Jesu, good above all other' is clearly his most popular original hymn:

'Remember all the people' has commended itself here and there. But the selection you are going to sing to-morrow will show you how much there is of which editors could still take notice. . . .

3. But when we have said all that, we are left with the need to make a judgment on *Songs of Praise*, and the judgment I venture to make here is a convinced one, even though it may provoke a good deal of disagreement in such exalted circles as these. I approach it on the principle which I think any reviewer of a hymn book should use. On the one hand, you can say whether you like it, agree with it, and would be comfortable using it at worship. From that point of view I personally would say that although I could do a good deal worse, I should hardly expect to find in a hymn book edited 35 years ago all that I want a congregation to say now. I do not think it is less relevant to present day needs than the book I do in fact have to use—the 1927 *Church Hymnary*. Surprisingly (to myself) I do not think I would rather live with it than with the *English Hymnal*, though I think it beats the revised *A & M* at many points. For a book as old as it is, I think it has worn better than some of its younger cousins may turn out to do.

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(Continued from Page 73)

Where can hymnic materials be obtained to send to the soldiers? Radio and TV worship broadcasts and hymns found on discs in any high-grade record shop are major sources from which one need not hesitate to tape hymns provided they are not to be used for profit. Some excellent pre-recorded tapes are also available which may be purchased and sent direct; or parts of which may be copied, but this requires a second recorder. Many fine choirs have made arrangements of hymns. Among the best are The Robert Shaw Chorale, The Fred Waring Singers, The Mormon Tabernacle Choir, Redlands University Choir, and The Albion College Choir. I have used choral renditions by all of these, and also by the Junior Choirs of First Methodist Church, Westfield, New Jersey and First Methodist Church, Glenview, Illinois.

After being shipped from the United States the tapes are circulated by Special Services Officers in each combat area. All tapes are to be addressed to the following—

#### TAPES FOR TROOPS

1st Logistical Special Services Depot  
APO San Francisco, California 96307

# Ralph Vaughan Williams and Hymnody

WAYNE H. COHN

## I.

RALPH VAUGHAN WILLIAMS was born at Down Ampney, Gloucestershire, England, on October 12, 1872. It was an ancient part of England and his ancestral lineage had deep roots in English soil. His father, the Rev. Arthur Vaughan Williams, was vicar of Down Ampney's parish. His grandfather, great-grandfather, and one paternal uncle were eminent lawyers. Ralph's mother, Margaret, was a Wedgewood descendent and a niece of Charles Darwin.

Vaughan Williams' formal education in music began in his early childhood and continued for over thirty years, ending in France under Ravel. At the age of seven he began to study violin, after earlier studies on the piano. At eight he mastered an extension course in music from the University of Edinburgh. His Aunt Sophy also began to teach him good form. Ralph's intelligent approach to his music studies was evident at this early age as is shown in this anecdote:

From the earliest days his inquiring mind made him think over what he was told and reject it if he disagreed with it. He once wrote how Aunt Sophy told him that Haydn was 'good' and waltzes 'vulgar'; thus he experienced some difficulty in reconciling these two dicta when he found that the second subject of the first movement of Haydn's "Drum Roll" symphony was in fact a waltz.<sup>1</sup>

In 1882 he went to school in Rottingdean where he was introduced to the music of Bach while continuing his studies on the piano and the violin. He also began studying the organ and the viola. Other musical experiences at Rottingdean included playing in the orchestra and in chamber groups, and opportunities to hear many different forms of composition.

By 1890 Vaughan Williams had decided to become a composer, and he entered the Royal College of Music, which was then only

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recently established. In the summer before he entered the RCM, he heard his first Wagner opera, *Die Walküre*, on a trip to Munich. He was much impressed on this visit, and returned to Germany some years later to study with Max Bruch. Vaughan Williams' first composition teacher at the RCM was F. E. Gladstone, who provided a good background in discipline for the young composer. He then studied with Sir C. Hubert Parry and later with Charles V. Stanford, with whom he did not get along very well. By this time Vaughan Williams was deeply influenced by the modes, which later became one of the great characteristics of his style. Stanford tried to change this tendency by having him write waltzes. The result was, of course, a modal waltz!<sup>2</sup> However, Stanford did encourage individuality, which was important to Vaughan Williams' later musical expressions.

Trinity College, Cambridge, received Vaughan Williams as a student in 1892. Here his musical experiences were greatly broadened by activity in the University Music Club and other musical activities. In 1895 he returned to the RCM to study organ and composition. It was here that he met Gustav Holst, who became his most influential composer-friend for forty years. They criticized each other's compositions and exerted much influence on each other. In the same year, 1895, he became organist at St. Barnabas, South Lambeth, a position he held for two years, and the only paid position like this he ever held. On October 9, 1897, Ralph and Adeline Fisher were married. Shortly after this he began his doctoral studies at Cambridge, which were completed in 1901.

It was about this time that Vaughan Williams began his studies of folk music, the influence of which was to mold the final style of his writings. His work with folk songs produced the three *Norfolk Rhapsodies* and *In the Fen Country*. From 1904 to 1906 he was the musical editor for *The English Hymnal*. The folk influence is also apparent here and will be discussed more fully in Part II.

In 1908 Vaughan Williams traveled to France to study with Ravel, who taught him orchestration. Vaughan Williams' background was "heavy Teutonic"; Ravel taught him how to bring out color through orchestration rather than line. The results are seen in two works, *On Wenlock Edge*, scored for tenor, string quartet, and piano, and *Fantasia on a Theme of Thomas Tallis*, for string orchestra, which established Vaughan Williams as a major composer. In the next few years works such as *A Sea Symphony* (1909), *Five Mystical Songs* (1911), *Pastoral Symphony* (1921), and the *Mass in G* (1922), assured Vaughan Williams the position as one of the leading, if not *the* leading, English composers of our time.

The scope of this paper does not allow for a complete biography of

Vaughan Williams. Hence, we shall leave him here with his formative years past and his reputation as a composer established.

## II.

In 1904 the Rev. Percy Dearmer called upon Ralph Vaughan Williams and asked him to be the musical editor for a new hymnal, *The English Hymnal*. The scholarly and musical approach which Vaughan Williams applied to his work of editing, composing and arranging can be shown in the "Preface" to *The English Hymnal* of 1906.

I decided, if I was to do the book at all I must be thorough, adventurous, and honest. . . . As regards honesty: the actual origin of the tune must be stated, and any alteration duly noted. But this does not mean that the original version must necessarily be adhered to. I always tried to find what I believed to be the best version.<sup>3</sup>

In his search for authentic English tunes, Vaughan Williams used a great many folk tunes. For his efforts he is remembered as one of the great folksong collectors.<sup>4</sup> He writes of his use of folksongs, again from the "Preface":

Cecil Sharp had just made his epoch-making discovery of the beautiful melody hidden in the countryside: why should we not enter into our inheritance in the church as well as the concert room? So you will find a lot of folk-songs in *The English Hymnal*.<sup>5</sup>

The work of Vaughan Williams as an editor-composer-arranger left a tremendous heritage in the following volumes: *The English Hymnal*, 1906, revised in 1933; *Church Songs*, 1911; *Songs of Praise*, 1925; *Oxford Book of Carols*, 1928; *Songs of Praise for Boys and Girls*, 1929; *Hymns for Sunday School Anniversaries*, 1930; *Songs of Praise for Little Children*, 1933. In the preparation of these volumes, he worked with several people, among whom the most notable are Percy Dearmer and Martin Shaw.

We must look briefly at Vaughan Williams' harmonic and melodic style before we can appreciate his contributions to hymnody. The use of modes, flattened seventh degree, false relations and parallel fifths have had decided influence on his style.

As was stated earlier, his studies of the folksong greatly influenced the style of his composition as well as that of his hymn tune writing. Vaughan Williams said about one of his original melodies that "It has

not been collected yet!"<sup>6</sup> His use of modes, on which many folksongs are based, in his tunes and harmonies is so important that A. E. F. Dickenson in *Vaughan Williams* devotes a whole section just to the discussion of modes. The tune *King's Weston* admirably shows Vaughan Williams' use of the modes. Except for the B $\flat$  at the end of the third phrase, the melody avoids the sixth degree of the dorian scale, which is a characteristic of the dorian mode, on which this melody is based. We also find parallel fifths in the tenor and bass at the final cadence and parallel octave in the alto and bass.

Examples of the flatted seventh degree can be found in *King's Weston*, *Down Ampney*, and *Danby*, among others. In *Down Ampney* the characteristic can be seen in the melody at the beginning of the fifth phrase (C $\flat$ ). The flatted seventh also found in the other voices, most frequently in the penultimate chord of the final cadence, as in *King's Weston*.

Another distinguishing feature, that of the 'false relation',<sup>7</sup> a concept often used by the early English madrigalists, can be seen in *Down Ampney* in the fourth and fifth phrases between the soprano (C $\flat$ ) and the alto (C $\sharp$ ).

Independence in the bass line is also a feature.<sup>8</sup> The tunes *Sine Nomine*, *Salve festa dies*, and *King's Weston* are good examples.

### III.

#### Original Tunes in THE ENGLISH HYMNAL, 1906

<i>Text</i>	<i>Tune</i>
Come down, O Love Divine **	Down Ampney
God be with you till we meet again	Randolph
Hail thee, Festival day	Salve festa dies
For all the Saints	Sine Nomine

### IV.

#### Tunes Derived from Folk Songs in THE ENGLISH HYMNAL, 1906

<i>Text</i>	<i>Tune</i>
O Little Town of Bethlehem	Forest Green
Hark! How all the welkin rings	Dent Dale



Come, let us join the church above	Rodmell
Saints of God! Lo Jesu's people	Sussex
'Tis winter now; the fallen snow	Danby
When spring unlocks the flowers	Gosterwood
Father hear the prayer we offer	Sussex
He who would valiant be	Monk's Gate
From Thee all skill and science flow	Farnham
O God of earth and altar	King's Lynn
I could not do without Thee	Gosterwood
I love to hear the story	Gosterwood
I think when I read that sweet story of old	East Horndon
It is a thing most wonderful	Herongate
There's a friend for little children	Ingrave
When Christ was born in Bethlehem	Rodmell

In addition, Vaughan Williams arranged forty-five other tunes and harmonized an additional thirteen.

## FOOTNOTES

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3. Vaughan Williams, Ralph, and Holst, Gustav, ed. Ursula Vaughan Williams and Imogen Holst, (London: Oxford University Press, 1959), p. 4.
4. Day, *op. cit.*, p. 19.
5. Vaughan Williams, *op. cit.*, pp. 38 & 39.
6. Dickenson, A. E. F., *Vaughan Williams* (London: Faber and Faber, Ltd., 1957), p. 25.
7. Pakenham, Simona, *Ralph Vaughan Williams, A Discovery of His Music* (London: Macmillan and Co., Ltd., 1957), p. 25.
8. Probst, Richard, *Ralph Vaughan Williams, His Life and Music* (Masters Thesis, New York: Union Theological Seminary Library, 1956), p. 110.

# Claude Goudimel: French Composer

EUGENE ROAN

THIS paper will attempt in three different ways to make the work of Claude Goudimel meaningful to the study of hymnody in our time. This will be accomplished by a presentation of all of the known facts, and some of the speculations, about his life; a brief study of *Les Cent cinquante pseumes de David, nouvellement mis en musique à quatre parties* of 1564; and a few suggestions for the revival of Goudimel's harmonizations of Genevan Psalter melodies in new hymnals. Outside of the scope of this discussion will be the complete works of Goudimel, sacred and secular, Catholic and Protestant.

The surviving facts about the life of Claude Goudimel are meagre enough to provide the basis for an excellent historical novel, i.e., more fiction than history. The undisputable pieces of information available to us consist of his surviving works, his addresses, his occupations, his friends and a few letters.

Of his early life we have no knowledge, except that he was born in Besancon, a city in the South of France near the Swiss border. The date of his birth has been the cause of considerable speculation, ranging from c. 1500 to c. 1514. The earlier date is preferred by those, chiefly Ambros and Woodward, who have propagated the improbable theory that Goudimel founded a school of music in Rome where he taught Palestrina and Nanino.<sup>1</sup> (Palestrina was born in 1524 or 1525). We know nothing about Goudimel's family, education, musical training or experience, or location until 1549.

During his stay in Paris we know that he began work in 1549 as a proof-reader, editor and composer of music for the two outstanding Parisian music publishers of his time, Du Chemin and later Le Roy & Ballard. So far as is now known, his first published works appeared in 1549 when Du Chemin issued two of his Chansons for four voices in a collection of twenty-five new Chansons. The Paris publications of his works, both sacred and secular, continued without interruption from 1549 to 1561.

Through his work as a music editor he was involved with other

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musicians (notably Jannequin and Certon), poets (chiefly Ronsard) and the scholars of his time. In 1551 his first book containing eight of the Psalms of David, in motet form, appeared. The French text was by Clement Marot. Since Psalm translations into the vernacular and musical settings of these new texts were not the exclusive province of Protestants in France until late in the sixteenth century, we cannot assume that at this point in his life Goudimel was interested in Protestantism. Two years later, in 1553, his *Canticum Beatae Mariae Virginis* was published, and in 1554 his Latin Mass for four voices, *Il ne se trouve en amitié* was printed in a collection.

The date of his conversion to Protestantism can only be deduced from circumstantial evidence. The French Psalter, containing the full 150 Psalms, the Ten Commandments, the Song of Simeon, and the two prayers for Before and After Meals, had been completed in Geneva in 1562. Two years later his harmonization of this Psalter appeared. Also, in March of 1565 he, obviously a Huguenot at this time, was a Godfather in a Baptismal Service in the Reformed Church in Metz. In 1568 the Huguenot Representative (German: *Statthalter*) lost his position and many of the Huguenots, fearing for their safety, moved to Lyons. He returned to his birthplace, Besançon, for a period of time; then moved to Lyons. The last known document of his life was written from Lyons on the twenty-third of August, 1572. Before eight days passed he was dead. The St. Bartholomew's Day Massacre had occurred in Paris on the twenty-fourth of August. The slaughter of the Huguenots in Lyons began on the twenty-eighth of August and ended on the thirty-first, when the corpses of the Martyrs—including that of Claude Goudimel—were thrown into the confluence of the Saône and Rhône Rivers.<sup>2</sup>

In 1967 the *Claude Goudimel Oeuvres Complètes* began to appear. So far, three volumes of the projected series have been published. When this series is complete it will be much easier for our age to re-evaluate this neglected composer. For the purposes of this paper, we will examine briefly only Volume IX of this series containing the harmonization of the complete French Psalter.

The Huguenot Psalter includes only 125 melodies for 150 psalms, the Ten Commandments, and the Song of Simeon; in other words, different texts are sung to the same melody. Goudimel has provided each melody with a simple—note-against-note—harmonization, modifying those settings radically that had been included in his publication of 1562. He adopted a freer manner of composition and a more elaborate counterpoint for the second setting of a melody. The collection thus contains 125 compositions in homophonic and 29 in polyphonic texture.<sup>3</sup>



The psalm melody (*cantus firmus*) is placed in the tenor part in 139 settings and in the soprano part in 15 settings. Of these 15 settings, 3 are in the motet-like-style and 12 are homophonic. The problems for using the 139 settings in a modern hymnal are not insoluble, but merely involve a skillful switching of the melody from the tenor to the soprano with an occasional re-arrangement of the alto part. An excellent example of this is contained in *The Harvard University Hymn Book*, 1964 where this has been done with eight of Goudimel's settings. One harmonization of Goudimel's with the *cantus firmus* in the soprano has been retained intact with only slight alteration in the rhythms.

A comparison of the rather sturdy familiar setting of Psalm 134, known in the English speaking world as *Old Hundredth*, of Bourgeois' with that of Goudimel's reveals Goudimel as a composer of great delicacy, sensitivity and skill. As an alternate version, or for use in alternation of verses, Goudimel's setting could be printed on the page facing the more familiar.

Also, to see these psalm tunes and their harmonization printed in modern transcription, could be a great lesson to hymnal editors and hymn singers about the bar-line tyranny in Genevan Psalter Tunes.

In Goudimel we have the most unusual combination of a composer being successful in his life time as a creator of secular music, music for the Liturgy of the Roman Church, and a composer of hymn motets and harmonizer of Psalter tunes for the Protestant Church. As to the wide influence of the 1564 Psalter:

Lobwasser's German translation of the psalms was first published with Goudimel's music in 1573. . . . Its steady popularity was shown by the number of reprints, in 1578, 1597, 1615, 1649, 1698, etc.

Goudimel's music is to be found in nearly all the psalm-books published in various languages during the 17th and 18th centuries.<sup>4</sup>

In spite of his strong influence on the course of hymnody, today Goudimel is a forgotten man in our denominational hymnals, except for an adaptation of his harmonization of the Genevan Psalter tune sung to the Song of Simeon, *Nunc Dimittis*.

*Et exspecto resurrectionem mortuorum. . . . Amen.*

## FOOTNOTES

1. G. R. Woodward. "The Genevan Psalter of 1562; Set in Four-Part Harmony by Claude Goudimel in 1565." *Proceedings of the Musical Association*, XLIV, 1918. p. 180.

2. Marie, Bobillier. *Claude Goudimel, Essai Bio-Bibliographique*, Besançon, Paul Jacquin, 1898. This is the standard source of information about Goudimel. All other sources since 1898 are merely rephrasings of Bobillier (Brenet).
3. Pierre Pidoux (trans. L. A. Dittmer), *Claude Goudimel Oeuvres Complètes*, Vol. IX, pp. v.
4. *Grove's Dictionary of Music and Musicians*, Vol. III. p. 726.

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# Hymn Society's Annual Meeting

Brick Presbyterian Church, in New York City, was the scene of the forty-sixth annual meeting of the Hymn Society of America, on Saturday, May 11, 1968. This seemed an unusually appropriate setting for Brick Church has a hymnic background probably second to no other church in America, for it was the working parish of such hymn writers and composers as Maltbie Babcock, Henry Van Dyke, William Pierson Merrill, Shepard Knapp, Clarence Dickinson, Helen Dickinson and others.

President Deane Edwards presided, and Dr. T. Charles Lee (present organist and choir director of Brick Church) recorded. The attendance included members from New York, New Jersey, Connecticut, Maryland, Pennsylvania, and the District of Columbia.

Only some of the highlights of the day can be given in this brief summary.

## Finances

Dr. Ralph Mortensen, the Treasurer, reported receipts of the Society as \$15,379.33 for the year ending December 31, 1967; and expenditures for the same period as \$13,615.15; leaving a working balance of \$1,756.18 on January 1, 1968—before the receipt of 1968 dues and interest on investments.

The following was adopted as the working budget for current 1968:

## ESTIMATED RECEIPTS:

Income from Capital	
Funds	\$ 7,000

Membership Dues	8,000
Sales of Literature	1,000
Forward Fund (Life Memberships)	200
Special Contributions	1,800
Miscellaneous	100
	<hr/>
	\$18,100

## ESTIMATED DISBURSEMENTS:

THE HYMN	\$ 3,000
Hymn Society PAPERS	1,500
Reprints, THE HYMNS, PAPERS	500
Dictionary of American Hymnology	1,000
Treasure Room Exhibit	500
Annual Meeting and Report	600
Office Rent	2,200
Office Postage	1,200
Office Telephone	250
Office Supplies and Equipment	150
Office Secretarial help	5,000
Chapter rebates	250
Bank charges, discounts, Safe Deposit Box Rent	150
National Council of Churches: Printing, mimeographing, mailing	
THE HYMN, addressograph, supplies	1,600
Miscellaneous items	200
	<hr/>
	\$18,100

## Membership

It was reported that 200 new members were added to the roll of the Society between May 1967 and April 1968 as follows: 101 regular (individual) members; 74 student members (mostly theological students); 12 libraries; and 13 members



from overseas countries. This brings the total membership (as of May 11, 1968) to 1,939.

The Rev. Dr. Philip Sidney Waters, an early president of the Society and a longtime worker in the organization—he has been a judge in most of the “searches” for new hymns—was designated as a Fellow of the Hymn Society of America, and given a scroll to that effect in absentia.

### The Dictionary

Dr. Leonard Ellinwood, of Washington, D. C., editor of the *Dictionary of American Hymnology* project of the Society, reported in part:

“As of May 1, we had added 165 new hymnals, containing 43,515 first-lines to the files, bringing their totals to 1,725 hymnals—333,515 first-lines. These are all coded and interfiled. The files were put in good use six weeks ago when we were asked to locate the sources of ‘Precious Lord, take my hand’ hurriedly for the memorial service for Martin Luther King.

“Apart from a few individual hymnals, all of our indexing thus far has been confined to material in various collections in the Washington, D. C. area, especially those at the Library of Congress and at Washington Cathedral. These collections have been perhaps 90% covered, so we are now planning to move operations for the coming summer to the Case Memorial Library, Hartford Theological Foundation. For the past three years, the Rev. William Soule has been cataloging their large collection which has been in dead storage for the past half century or more. Thanks

to his cooperation, we have been able to check what he has cataloged against our control files, so that we know which works are virtually unique in that collection.

“The Society provided \$750 again this past year for this indexing. We are hopeful that the amount may be raised for the coming year. At the risk of being repetitive, let me again remind you that but a few thousand dollars are needed to hasten the completion of this phase of our project.

“We have annually mentioned the need for historical and biographical essays in certain areas. Another direction, which the coordination with collections in other cities has lighted up, is that of the bibliographical history of certain hymnals such as Lowell Mason’s *Carmina Sacra*, Belknap’s *Sacred Poetry*, or Joseph Funk’s *Harmonia Sacra*. There are dozens or more of such anthologies which went through many editions, sometimes with a change of title, and many printings which were only partially fresh editions. One can but seldom find a complete file of one of these in a single library. Yet we must know exactly how each printing or edition differs and its date. Here again is an area where an essay by a student or by a member of our Society would save your editors a great deal of time. . . . After all, this is basically *your* project.”

### Chapter Reports

The Philadelphia Chapter (the Rev. R. Harold Terry, president) reported one of its busiest years in 1967-8. The chapter participated in

a hymn festival on October 29 in the Ardmore (Penna.) Methodist Church; and sponsored a festival a month later at the Germantown Community United Presbyterian Church. It participated with the Philadelphia Chapter of the American Guild of Organists in a panel presentation of the topic "Hymns and Hymn Singing—Our Common Dilemma" in which the panelists included Dr. Terry, Dr. David Hugh Jones, and Sister Miriam Therese Winter. The Chapter's guest speaker at its annual meeting in January was Dr. Lee H. Bristol who spoke of his personal experiences with T. Tertius Noble, Harry Emerson Fosdick, William P. Merrill, David McKay Williams, Harold Freidel and other hymn writers and composers. The Chapter at that meeting elected the following officers: Dr. Terry, president; Miss Jean Woodward Steele, vice-president; Philip Blackwood, corresponding secretary; Helen E. Pfatteicher, recording secretary; Howard R. Stringer, treasurer.

The Hymn Society Chapter of New Orleans Baptist Theological Seminary is newly-formed under leadership of two faculty members: Professor Harry Eskew and Genter Stephens. It has been holding monthly meetings during the school year with varied programs, and has been encouraging students to write new hymns and compose new tunes. One of its chief contributions during the year was a hymn writing competition which produced several new hymns that were sung in the school's chapel services. Wayne Linderman is this year's president of the Chapter.

On January 2, 1968, a Chapter of the Society was organized at Southern Baptist Theological Seminary, under the guidance of Dr. Hugh McElrath, professor of hymnology. The members are planning regular meetings, the publication of papers on hymnological subjects, the writing of new hymns, and projects in the area of research of texts and tunes. Co-presidents are William Bugg and Edward Robinson.

### Future Publication

It was reported that the *paper* on Dr. Henry Wilder Foote, a former president of the Society, is now ready for the printer and will be distributed to all members. (It is now on the press.) The paper was written by Dr. Foote's son, and is an excellent portrayal of the Father's remarkable contribution to American hymnology.

A *paper* is also under preparation on the life and hymnic career of Robert G. McCutchan, teacher and editor. The writing of this paper was halted by the tragic death last year of Dr. Amos Thornburg who had been selected to write it; it is now being prepared by Mrs. McCutchan.

Report was made that *The Hymn*, quarterly publication of the Society, is being issued on regular schedule; but that the editors would like other scholarly and/or popular articles from the pens of the members of the Society. "This is your channel of communicating hymnic information and inspiration to the people who are likewise interested in the subject—not just our channel," say the editors.

Dr. David Hugh Jones reported that the Tunes Committee has been reactivated and is seeking new and modern hymn tunes (especially suitable for the Society's newly-found texts); and that some of these tunes should be available for publication in the *Hymn* and elsewhere in 1969.

A "search" is being made—during the remainder of 1968—for the writing and publication of a group of new hymns on the modern theme, "The Mission of the Church."

### Officers Elected

The Rev. Dr. Deane Edwards was re-elected president of the Society as were the following: vice-presidents, J. Vincent Higginson, Prof. Alfred B. Haas, and Dr. Luther D. Reed; secretary, Dr. T. Charles Lee; treasurer, Dr. Ralph Mortensen; archivist, Miss Marian Olsen.

On nomination of the Nominating Committee, William W. Reid, who has been chairman of the Executive Committee was (later) named to the newly-created post of Executive Secretary in which he will be in charge of the business and office activities of the Society. Dr. Charles Foelsch has been elected chairman of the Executive Committee, replacing Mr. Reid.

### Closing Session

Highlights of the afternoon program included an illustrated lecture on "Ecumenical Hymnody" by Vice-president J. Vincent Higginson. His exhibit (on the screen) of hymnic volumes and texts from the 18th and 19th centuries indicated that "ecumenism" may be a new word among churchmen but the idea it represents has been present in Christian

thought, hymnody, and activity for many years.

Under the leadership of Dr. Lee, selections from the Society's newest booklet, "Twelve New Hymns on the Lord's Day" were sung—and four of the authors present commented on how they came to write their compositions. Several others of the newer hymns "found" by the Society were also sung. It would seem that a major contribution that has been made by the Society has been in giving interested persons the opportunity, incentive, and motivation for "putting pen to paper and producing hymns."

### Reviews

JAMES BOERINGER

*The Sacred Harp*, by B. F. White and E. J. King (facsimile of the third edition, 1859), with "The Story of the Sacred Harp," by George Pullen Jackson, Broadman Press, Nashville, Tennessee, 1968, xxxii p., 432 p., longways format.

This extremely important republication of the comprehensive and final collection of Southern Baptist shaped-note hymns of the first half of the nineteenth century and before deserves the attention of all persons interested in early American hymnody. This attention certainly should not be limited merely to mere historical or musicological consideration, but should also result in practical performances of this highly individualistic, original, and charming music.

This is, to the best of my knowledge, the fourth facsimile reproduction of longways hymnals to appear



in America. The first was the Continental Harmony by William Billings (Harvard University Press, 1961); the second, Wyeth's Repository of Sacred Music, Part Second (Da Capo Press, 1964); the third, The Southern Harmony, by William Walker (Promusicamericana, Box 2324, Los Angeles, California 90028, 1966). All of them are important and practical, though the first two print only one stanza of the music. In spite of the increasing interest in these old books, booksellers and antiquarians still do not recognize their value. Recently I visited a local bookseller to inquire after such books, since one was published in nearby Selinsgrove in the 1820's. "I had about a dozen last week," he told me. "So where are they?" I asked. "I threw them away," he replied. This from an expert bookman.

The 1860 edition of the Sacred Harp was chosen not only because of its comprehensiveness, but also because of its authenticity: later editions add a fourth part to the original three (some are originally four), thereby destroying the engaging primitive character of the music. The 3-part chords are often hollow, the harmonic progressions sometimes peculiar and arbitrary, the rhythms impelling and often lively, the melodies interesting and varied, and the modes not limited merely to major and melodic minor, but ranging into natural minor and dorian. There is no music anywhere else in the world quite like it.

It came close to death as a result of the wide popularity, beginning in the second half of the nineteenth century, of the gospel hymns. These

tunes, far more obvious and easier to sing, also employed far more sophisticated harmonic progressions in the sense that the rules were followed. Everything was smoother, neater, and more pleasant. Only unsophisticated country people doggedly hung onto the old Sacred Harp; but they did so in sufficient numbers that new editions of the old book continued to appear down to the present time, and regular meetings to sing the old songs continued to be held. The present republication of the authentic original version, let us hope, will provide an impetus for the continuation of that custom as well as for its extension. The tables are now turned: this music is now recognized for its intrinsic strength and originality and for its importance in American folk-literature, while the more familiar gospel hymns, with their boring smoothness, are considered less sophisticated.

A great deal of emphasis is placed on the shaped notes that are used. The modern musician merely ignores the shapes of the notes and sings them as he would any other kind of notation. It is quite readable. The shapes are unimportant, and there is no reason why a church or chapel could not even adapt this hymnal or the Southern Harmony for regular congregational use. The desire of modern hymnal editors to choose the best tunes available (whatever *that* means; who is to say?) is resulting in a gradual paring away of the total hymnic repertory. It may be getting better and better, but it is also getting smaller and smaller. We are replacing an immense variety of personality in

hymns, good and bad, with a homogenized central corpus that is supposedly all good. If ecumenism is going to result in one standard hymnal for all of Christianity—and bear in mind that hymnals are often excellent symbols of what the church does or intends to do—then by all means let the denominations continue to quarrel. If they finally do all come together, then some means must be found to preserve alive the numerous varied traditions: chanted monophonic hymns, Lutheran chorales in their original irregularly rhythmic versions, French psalmody, modern English tunes, etc., and, certainly, American primitive hymnody, of which the present remarkable book transmits a superb comprehensive collection.

### Record Reviews

*Favorite Episcopal Hymns* (eleven tunes): The Christ Church Choirs (SATB with boys), Gerre Hancock and Wesley McAfee, organists, with instrumentalists; available from Christ Church, Cincinnati, Ohio. These hymns are presented with all or most of their stanzas, to varied accompaniments that shoulder very close the edge of the cornfield without quite getting loose in it. Mostly it is great fun. If the stentorian sopranos were organ pipes, we'd suggest that they be voiced on lower pressure; as it is, they are terrifying and far from unanimous. The boys sing with ingratiating inexpertness. Congregation could readily participate in these fat, ponderous, exciting, enthusiastic arrangements. Tunes involved are Aurelia, Eventide, St. Catherine, Nicaea,

St. Gertrude, Easter Hymn, St. Anne, Royal Oak, Ein' feste Burg, Yattendon 46, and Ar hyd y nos.

### Hymnic News

The Denver Chapter of the American Guild of Organists, in cooperation with the Colorado Department of Employment, has established a professional placement service for organists and choirmasters seeking counsel and employment in churches and schools anywhere in the United States. According to Richard A. Mansfield, of the Denver Chapter, A.G.O., "For the first time, professionals will have available to them (without charge) career consultation, referrals to position openings in their own areas or throughout the nation, assistance in preparing resumes, and job market information. Employers will be able to tap the nations available supply of qualified personnel to fill their jobs and will have access to the latest local and nationwide job market information." The service will be operated throughout the year by the Colorado Department of Employment which will maintain lists of applications and openings. Interested persons should write Mr. Mansfield, liaison officer, Denver Chapter A.G.O., Colorado Department of Employment, 251 East Twelfth Ave., Denver, Colo. 80203.

Music students, teachers and amateur musicians are invited to attend the second annual Northwest Chamber Music Workshop to be held August 12 through 16, 1968, at Western Washington State College. The workshop consists of five days of rehearsals and daily concerts.



# The Hymn

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